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ASSOCIATIONS OF TONE AND COLOR.

[From Prof. Moritz Wirth the following letter has been received (Leipzig, April 10, 1879), which explains itself. Mr. Kroeger translates both the letter and the circular which follows. — Ed.]

"I do myself the honor to send you a sheet of questions for gathering statistics upon the subject of certain associations referred to in his "*Vorschule der Ästhetik*," I., p. 176, and II., p. 315, by Prof. Fechner, who desires to have them answered. I beg that you, yourself, will do us the honor of interesting yourself in the matter, and will also kindly stir up the circle of your friends and acquaintances to note and gather facts belonging to this subject.

"In view of the different pronunciations pertaining to the same signs in English and German, I have taken the liberty to put down such English words as contain the sound required for these statistics. It is understood that all replies to the questions may be made in the English language.

"I further make free to inform you of a class of associations which have come to light only since these questions were first started. It has appeared that in many cases the *tone-keys* associate with colors. For instance: C major is seen as white; D major as yellow; D flat major, golden; E major, green; G minor, dark red; C minor, gray, etc. At the same time, passages are to be found in some musical works, which may appear to be influenced in the choice of keys by such associations. Thus, Haydn, in his "Creation," after the words, "And there was *Light!*" brings in the C-major chord, having previously painted the chaos in C minor. Similarly, in his "Seasons," the fogs of winter are sketched in C minor. The association of the tone-keys with colors being thus of quite immediate interest for experimental *Æsthetics*, I beg you to direct your attention also to this matter. Should you consider the undertaking a proper one for a small notice in your journal, Prof. Fechner will certainly be very grateful. It is, of course, left altogether to your own inclination whether you care to collect the observations and information thus drawn out, in larger circles of interested persons, for your own use, or whether you will cause them to be sent to the address on the enclosed cover, so as to reach Prof. Fechner directly."

Tone and Color.

It is a well-known fact that many persons associate colors with vowels; frequently it happens, also, that the major and minor keys of tones, and also temperaments, are associated with vowels. It would be, in many respects, interesting to know whether there is any regularity in these phenomena; but only a very extensive compilation of statistics can make this known.

Prof. Fechner, who has exerted himself for a long time to fix æsthetical laws empirically, has appealed to the Academical Philosophical society to aid him in gathering the necessary material. Authorized by the society, the undersigned take the liberty to submit to you the enclosed sheet of questions.

In explanation, we add the following: —

1. Colors include black, white, and mixed colors. It is desirable

that any particular shading—if any—be also specified, *e.g.*, metallic, dim, glossy.

2. For the sake of clearness it is well to designate the species of tones (major and minor), and also the temperaments (sanguine, choleric, melancholic, and phlegmatic), merely by their first letter, using capitals for the former, and small letters for the latter.

3. A special sheet is enclosed for any other associations—as, for instance, of numbers, temperaments, connections of diphthongs and consonants with colors, etc.

4. Of course, it is also of importance to ascertain the percentage of such persons as have no association at all. We request them to sign their names and address on the second enclosed sheet.

5. We beg that, on all three sheets, the occupation and place of residence be added to the signature.

Prof. Fechner desires, in general, only the judgment of cultured persons. The coöperation of ladies will be specially valuable to him. It is understood that only such associations are to be inserted as arise unforced of themselves, and without systematic reflection.

Should the interest in this matter grow in your circle, further sheets are at your service.

Allow us to remark, in conclusion, that a speedy return of the sheets will be very agreeable to Prof. Fechner. We request you to use the enclosed envelope for that purpose.

At the instance of Prof. Fechner, the commission of the Academic Philosophical Society.

[Signed by]

GEORGE WENDEL, Stud. Arch.

MORITZ WIRTH, Stud. Philos.

ADOLF FORSTRIK, Stud. Math.

LEIPZIG, February, 1879.

[These tables require information in regard to correspondence of *color*, *major* or *minor*, and *temperament* in respect to each of the following vowel-sounds: *a* (as heard in *ah*, *calm*), *e* (English long-*a*-sound, as heard in *shade*, *hail*, or *they*), *i* (English long-*e*-sound, as heard in *scene*, *sheep*, *fatigue*), *o* (as in *hope*, *note*, *cloak*), *u* or *oo* (as in *rule* = *oo* in *fool*, *pool*), *ä* (in *back*, *bad*, *shall*), *u* (in *hut*, *gun*, *luck*), *a* or *au* (as in *fall*, *naught*, *talk*).

Any persons who feel an interest in the question will confer a favor by making the experiments indicated, and collecting the information in a tabular form and transmitting the same to the editor of THE JOURNAL OF SPECULATIVE PHILOSOPHY, or *An dem Akademisch-Philosophischen Verein*, Leipzig, Germany. — Ed.]